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M. A. (FINAL) SANSKRIT

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ALAṄKĀRA

History of Sanskrit Poetics - 2

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MA – SANSKRIT

ALAṄKĀRA

History of Sanskrit Poetics – 2

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प्रस्तावना

प्रियाः संस्कृतविद्यार्थिनः

अस्मदीयकर्णाटकराज्यमुक्तविश्वविद्यानिलयस्य स्नातकोत्तरशिक्षणविभागे अन्तिमवर्षस्य संस्कृतकक्ष्यां प्रवेष्टृभ्यः भवद्भ्यः सर्वेभ्यः हार्दं सुस्वागतं व्याहरामि।

जगतीतलस्य प्राचीनतमभाषासु अग्रिमपङ्क्तौ विराजमाना संस्कृतभाषा अद्वितीयत्वेन वर्तते। वैदिकसंस्कृतं लौकिकसंस्कृतमिति संस्कृतं द्विधा विभक्तमस्ति। क्रिस्तपूर्वकाले वेदेषु दृश्यमानेयं भाषा क्रिस्तपूर्वपञ्चमशतके काव्यस्वरूपमलभत इति विदग्धाः विद्वांसः वदन्ति। उत्तरोत्तरकाले संस्कृतभाषासौ उन्नतशिक्षण-शासन-लेखन-काव्यादिषु सततं समुपयुज्यमाना सती सर्वत्र व्याप्तासीत्। विश्वस्य प्राचीनतमभाषासु संस्कृतभाषैव प्रप्रथमा इति भाषाविदः विमर्शकाश्च कथयन्ति। प्रायः लोके पञ्चसहस्र-वर्षाधिकम् इतिहासं लब्धवती संस्कृतादन्या भाषा एकापि नास्ति।

चत्वारो वेदाः विविधानि शास्त्राणि रामायण-महाभारतनामकादीतिहासाः अष्टादशपुराणानि-उपपुराणानि षड्दर्शनानि अनेकानि काव्यानि शास्त्र-व्याख्यानानि प्रशस्तयः शासनानि चाटुपद्यानि सुभाषितानीत्येवं रीत्या विविधप्रकारेषु निबद्धाः कृतयः संस्कृतवाङ्मये भूरि विलसन्ति। एतेषां परिचयः पाठ्यक्रमानुरोधेन यथावकाशं कारयिष्यते। संस्कृते विशेषाध्ययनार्थं गहनतमसंशोधनार्थं च युष्माकं सज्जीकरणमेव स्नातकोत्तरशिक्षणस्य मुख्यः उद्देशः।

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आसु अन्तिमवर्षस्य कक्ष्यासु यूयं वेदसूक्तानि उपनिषदं-भगवद्गीतां वैदिकसाहित्यचरित्रं कौटलीयम्-अर्थशास्त्रम् याज्ञवल्क्यस्मृतिं वाल्मीकिरामायणे सुन्दरकाण्डस्य कांश्चन सर्गान् प्रबन्धलेखनानि वैयाकरणसिद्धान्तकौमुद्यां समासप्रकरणं भाषाशास्त्रम् आनन्दवर्धनस्य ध्वन्यालोकं मम्मटस्य काव्यप्रकाशं प्राचीना-र्वाचीनालङ्कारिकाणां परिचयं भारतीय-पाश्चात्यसाहित्यविमर्शयोः तुलनात्मकमध्ययनं च करिष्यथ।

युष्माकं स्वाध्यायसुलभाय स्वयंबोधनपद्धत्या (SIM) उपर्युक्तविषयेषु पाठाः विशिष्टरूपेण विद्वद्भिः आरचितास्सन्ति। अनेके विद्वांसः एतान् पाठान् महता परिश्रमेण सज्जीकृतवन्तः तेषां साहाय्यं सकार्तज्ञं संस्मरामि।

यूयं सर्वे एतान् सम्यगधीत्य एतेषु विषयेषु विशिष्टं ज्ञानं सम्पादयत इत्याशासे। "श्रद्धयाग्निः ज्ञानं समिध्यते" इति वेदवाण्यनुसारात् युष्माभिः श्रद्धाकृतमध्ययनं फलप्रदं यशःप्रदं च भूयादिति मदीयः आशयः। शुभं भवतु।

जीयात् गीर्वाणभारती

डा.एन्. राधाकृष्ण भट्
संस्कृतविभागाध्यक्षः
कर्णाटकराज्य-मुक्तविश्वविद्यानिलयः
मानसगङ्गोत्री, मैसूरु

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Course - X

Block - 35

Unit - 1

HISTORY OF SANSKRIT POETICS : RASA AND DHVANI

Structure :

1.1 Introduction

1.2 Rasa ; Origin of the concept

1.2.1 Bharata's Rasasūtra

1.2.2 Rasa in the works of early writers on poetics

1.2.3 Anandavardhana on Rasa

1.2.4 Abhinavabhāratī and Locana on the Rasa doctrine

1.2.5 Mammaṭa and other writers on Rasa

1.2.6 Jagannātha on the Rasasūtra

1.3 Books recommended for further study

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UNIT - 05

Unit - 1: History of Sanskrit Poetics : Rasa and Dhvani

1.1 Introduction

Dear Student,

History of Sanskrit Poetics does not merely tell you about the dates of the authors and their works. Its main subject is the origin and evolution of the Key doctrines of Sanskrit poetics. These doctrines are many : Rasa, Dhvani, Vakrokti, Aucitya, Anumāna, Camatkāra and so on. The concepts of Alaṅkāra, Guṇa, Rīti, Vṛtti, etc., have already been explained. After Ānandavardhana, (i.e., in the post-Dhvani period), the earlier theories were examined again by many competent authors. Thus evolved many schools of Sanskrit poetics. Let us study some of them now.

The Rasa school (रसप्रस्थान) is the most important because it is the earliest as well as the most admired. No author denies the importance of Rasa. Some have given it the highest place, making it the soul of poetry. Even those that profess the supremacy of other concepts, affirm that Rasa is essential in poetry and drama. The Rasa doctrine has a place not only in aesthetics, but also in psychology.

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The doctrine appears first in Bharata's Nāṭyaśāstra, even though the word **Rasa** itself occurs in Vedic literature, probably in the sense of spiritual bliss. Its interpretations are many. The thought may be said to culminate in Jagannātha's Rasagaṅgādhara. There are many works which deal mainly with Rasa (for instance, Rasārṇavasudhākara, Rasamañjarī, Rasapārijāta, Rasataraṅgiṇī, Rasaratnapradīpika, etc.,). There is only a big controversy on the number of Rasas. Bharata mentions eight (अष्टौ नाट्ये रसा स्मृताः) or nine (शान्तोपि नवमो रसः). There are some scholars who maintain that Bhakti is a separate and independent Rasa. There are votaries of Vātsalya Rasa too. Some hold that all Rasas are blissful (आनन्दमय) while some others say that Rasas like Karuṇa have a blind of bliss and grief. There are a few who say that Karuṇa, Raudra, Bhayānaka and Bhībhatsa have no bliss at all. These are fundamental questions and difficult to answer. You have to use your critical mind and come to a conclusion of your own.

1.2 Rasa: Origin of the concept

Spiritual and aesthetic experience is in the very nature of human beings. Even early man must have enjoyed the beauty of the star spangled firmament, the sun rise, the sea or the flowering forest trees. When homo sapiens began to think and contemple on the reality of the existence, they

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experienced the spiritual bliss too. Evidence for this is found in Vedic literature, especially in the Upaniṣads. The transcendental bliss was named Rasa in some contexts.

रसो वै सः ।
रसं ह्येवायं लब्ध्वानन्दीभवति।

are profound statements found in the Taittirīyopaniṣat.

The delight experienced while reading poetry or watching drama was also thought to be transcendental and so equated with the spiritual bliss. The term 'Rasa' was adopted by poets and poeticians to signify the poetic delight. In the introductory portion of Vālmīki's Rāmāyaṇa, the names of the Rasas are also mentioned :

रसैः शृङ्गारकरुणहास्यरौद्रभयानकैः।
वीरादिभी रसैर्युक्तं काव्यमेतदगायताम्।।

(Bālakāṇḍa 4.9)

1.2.1 Bharata's Rasasūtra

Bharata's Nāṭyaśāstra is the earliest work which deals with Rasas in a systematic way. Bharata's exposition of the Rasa theory is illuminating and authentic. The sixth chapter of the Nāṭyaśāstra is devoted to Rasa while the seventh treats the Bhāvas. Bharata's aphorism -

विभावानुभावव्यभिचारिसंयोगाद् रसनिष्पत्तिः

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is known as the Rasasūtra. The sixth chapter of the Nāṭyaśāstra can be said to have been written to explain this single sentence. Bharata's exposition of the Rasas is related to drama.

प्रायो नाट्यं प्रति प्रोक्ता भरताद्यै रसस्थितिः।

Later it was extended to poetry. Bharata himself calls the Rasas are नाट्यरसाः only. Abhinava also thinks that chiefly Nāṭya is Kāvya (काव्यं तावन् मुख्यततो दशरूपात्मकम् एवा..... काव्यं च नाट्यमेव).

According to the Nāṭyaśāstra, there is nothing possible in Nāṭya (drama), without Rasa.

न हि रसाद् ऋते कश्चिदर्थः प्रवर्तते।

All human beings have a propensity in the form of Saṃskāra which is roused while watching a drama. It leads to a pleasurable state of mind. These moods which can be thus roused are called स्थायिभावाः, which are eight (or nine) according to Bharata. Vibhāvas (causes), Anubhāvas (effects) and Vyabhicārins (auxiliary causes) combine to rouse the dormant sthāyibhāva. So, the sthāyibhāva is like a King.

यथा नराणां नृपतिः शिष्याणां च यथा गुरुः।
एवं हि सर्वभावानां भावः स्थायी महानिह ।

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The Rasasūtra was commented upon by many scholars of yore. Among them we know about the views of Bhaṭṭalollaṭa, Śrīśaṅkuka and Bhaṭṭanāyaka from Abhinavagupta's Abhinavabhārati. Bharata himself defines Vibhāva, Anubhāva and Vyabhicāribhāva and so there is no dispute regarding the meanings of these words. But the word **niṣpatti** in the Rasa sūtra is enigmatic. It is variously interpreted by the commentators. Some says it means **utpatti,** others say it means **anumiti** while still others think it means **bhukti.** Bharata might have meant **abhivyakti** because he himself uses this term in connection with Rasa experience.

1. नाना भावाभिनयव्यञ्जितान् वागङ्गसत्त्वोपेतान् स्थायिभावान् आस्वादयन्ति सुमनसः प्रेक्षकाः तस्मान्नाट्यरसाः इति व्याख्याताः।

2. एवमेते काव्यरसाभिव्यक्तिहेतवः एकोनपञ्चाशद्भावाः प्रत्यवगन्तव्याः।

1.2.2 Rasa in the works of early writers on poetics

After Bharata's Nāṭyaśāstra, there were some ancient writers like Rāmaśarma and Medhāvin (who are mentioned by name by Bhāmaha) about whom we know next to nothing. Bhāmaha's work is fortunately available and it deals mainly with Alaṅkāras. He knew about Rasas, but does not give much importance to them. He includes all Rasas under one figure of speech 'Rasavat' which he defines as :

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रसवद् दर्शितस्पष्टशृङ्गारादिरसं यथा।

He admits that a Mahākāvya should be endowed with Rasas.

युक्तं लोकस्वभावेन रसैश्च विविधैः पृथक्

But he does not appear to think that Rasas are absolutely essential in poetry. Ḍaṇḍin also has the same view. He says that the Alaṅkāras shower Rasa on the meanings of Kāvya.

कामं सर्वेप्यलङ्कारो रसमर्थे निषिञ्चति।
तथाप्यग्राम्यतैवैनं भारं वहति भूयसा।।

Ḍaṇḍin also dumps all Rasas under Rasavad-alaṅkāra. He says रसवद् रसपेशलम् and considers it as just another Alaṅkāras.

Vāmana doesn't have much to say on Rasas because his focus is on Rīti. He says :

रीतिरात्मा काव्यस्य। विशिष्टा शब्दरचना रीतिः। विशेषो गुणात्मा।

So, the Rasas recede to the background in the system of Vāmana.

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1.2.3 Ānandavardhana on Rasa

Even though Ānandavardhana is the foremost Dhvanivādin, Rasa has a very prominent place in his scheme. Dr. K. Krishnamoorthy has the following to say in this regard.

"Ānandavardhana is not at all tired of emphasising time and again that Rasa is the most important element in poetry and all the other elements deserve consideration only in so far as they tend to make the way smooth for Rasa. Rasa is said to be the soul of Dhvani, being amenable to no other process of communication save suggestion". (Dhvanyāloka and its critics, p.153).

Ānandavardhana says that a poet is not at all a poet if he fails to delineate Rasas.

नीरसस्तु प्रबन्धो यः सोपशब्दो महान् कवेः।
स तेनाकविरेव स्यादन्येनास्मृतलक्षणः।।

According to Ānandavardhana, Rasa is suggested by the combination (Saṃyoga) of the Vibhāva, Anubhāvas and Vyabhicārins, and it is never expressed by words. It is classified as असंलक्ष्यक्रमव्यङ्ग्यध्वनि because, the sequence is not at all observed in the realisation of Rasa, even though it does exist. He says :

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"न हि विभावानुभावव्यभिचारिण एव रसा इति कस्यचिदवगमः। अत एव च विभावादि प्रतीत्यविनाभाविनी रसादीनां प्रतीतिरिति तत्प्रतीत्योः कार्यकारणभावेन व्यवस्थानात् क्रमोवश्यंभावी। स तु लाघवान्न प्रकाशते इति अलक्ष्यक्रमा एव सन्तो व्यङ्ग्या रसादय इत्युक्तम्।"

In the fourth uddyota of the Dhvanyāloka, Ānandavardhana devotes the main portion to show that the Karuṇa and Śānta Rasas are the chief Rasas in the Rāmāyaṇa and the Mahābhārata respectively. He emphatically states that all expressions and ideas of a Kāvya should be conducive to the delineation of Rasa.

"अयमेव हि महाकवेर्मुख्यो व्यापारो यद् रसादीन् एव मुख्यतया काव्यार्थीकृत्य तद्व्यक्त्यनुगुणत्वेन शब्दानाम् अर्थानां चोपनिबन्धनम्।"

According to Ānandavardhana, freshness in poetry is achieved by delineation of Rasas.

दृष्टपूर्वा अपि ह्यर्थाः काव्ये रसपरिग्रहात्। सर्वे नवा इवाभान्ति काव्ये रसपरिग्रहात्।।

Ānandavardhana gives many hints to the aspiring poets so that they depict only such incidents which are conducive to the rasa experience.

Ānandavardhana cleared up the mist regarding Rasavad-alaṅkāra. The kāvya which contains Rasa as the

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main point of description is Rasadhvani. But any piece of Kāvya in which the suggested Rasa is subservient to some other factor, is an example of Rasavad-alaṅkāra.

प्रधानेऽन्यत्र वाक्यार्थे यत्राङ्गं तु रसादयः।
काव्ये तस्मिन्नलङ्कारो रसादिरिति मे मतिः।।

1.2.4 Abhinavabhāratī and Locana on the Rasa doctrine

It was Abhinavagupta (11th century A.D) that gave a philosophical foundation to the Rasa doctrine. His two great commentaries (Abhinavabhāratī on the Nāṭyaśāstra and Locana on the Dhvanyāloka) are monumental works. In the Abhinavabhāratī, (especially in the sixth chapter) Abhinavagupta has excelled. He has placed the views of earlier thinkers for the consideration of readers and given his own opinions. The works of Lollaṭa, Śrīśaṅkuka and Bhaṭṭanāyaka are not available to us. We should know their stand on Rasa from the quotations given in the Abhinavabhāratī. Regarding the locus of Rasa, Lollaṭa said that it was in the depicted character (मुख्यया वृत्त्या रामादौ अनुकार्ये). Śrīśaṅkuka was of opinion that the Rasa is inferred in the actor. Bhaṭṭanāyaka proposed the theory of Sādhāraṇīkaraṇa and stated that the spectator (or reader as the case may be) should be the locus of Rasaniṣpatti.

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What is Sādhāraṇīkaraṇa?

"Sādhāraṇīkaraṇa is the primary principle underlying the attitude in envisaging persons and their feelings. In this attitude a person and his feelings are not viewed as is done in practical life with partiality because he is our friend or relative or with prejudice because he is our enemy, or with indifference because he is neither a friend nor a foe. In this attitude everything is viewed as of equal interest or of equal concern. Whatever the object may be, whether it is attractive or repulsive, noble or mean, terrible or inviting, imponderable or deformed (from the worldly point of view), when viewed in this attitude of equal interest it necessarily gives rise to rasānubhava. It is only when a poet is in this attitude that poetic expression springs" (G. Hanumantha Rao, Foreword to 'Dhvanyāloka and its critics ; p.ix).

Abhinavagupta almost approves what Bhaṭṭanāyaka says. His dispute is only with Bhaṭṭanāyaka's two new functions, viz., Bhāvakatva and Bhojakatva. Abhinavagupta is a votary of Vyañjanā.

In the Locana commentary, Abhinava stresses the importance of Rasa. He says that Rasadhvani is the real Dhvani and the two other varieties of Dhvani (Vastudhvani and Alaṅkāradhvani) are not equal to Rasadhvani.

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"रस एव वस्तुत आत्मा। वस्त्वलङ्कारध्वनी तु सर्वथा रसं प्रतिपर्यवस्येते इति वाच्यादुत्कृष्टौ तौ इत्यभिप्रायेण ध्वनिः काव्यस्यात्मा इति सामान्येनोक्तम्".

He says again :

"रसध्वनेरेव सर्वत्र मुख्यभूतात्मत्वम् इति दर्शयति।"

Abhinavagupta approved and supported the theory of nine Rasas. His version of the Nāṭyaśāstra contains the section on śāntarasa. His teacher Bhaṭṭa Tota also upheld the claim of śānta to the status of Rasa. Both of them said that śānta is the main Rasa on the ground that it leads to final liberation (Mokṣa).

"मोक्षफलत्वेन चायं परमपुरुषार्थनिष्टत्वात् सर्वरसेभ्यः प्रधानतमः। स चायम् अस्मदुपाध्यायभट्टतोतेन काव्यकौतुके, अस्माभिश्च तद्विवरणे बहुतर कृतनिर्णयपूर्वपक्षसिद्धान्तः इत्यलं बहुना".

1.2.5 Mammaṭa and other writers on Rasa

No writer on Poetics can be silent on Rasa. Some may consider it as the summum bonum while others may emphasise some other principal. Under no circumstance can once ignore the subject of Rasa. As Mahimabhaṭṭa says in the Vyaktiviveka -

"काव्यस्यात्मनि संज्ञिनि रसादिरूपे न कस्यचिद् विमतिः"

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(There is no dispute among scholars about Rasa, which is the soul of Kāvya).

The dispute is only regarding the process of realisation of Rasa. Mahimabhaṭṭa thinks that Rasa is a kind of experience.

भावसंयोजनाव्यङ्ग्यपरसंवित्तिगोचरः।
आस्वादनात्मानुभवो रसः काव्यार्थ उच्यते।।

Mammaṭa also gives the highest importance to Rasa, even though his definition of Kāvya does not contain the word 'Rasa'. In the beginning of the seventh Ullāsa, he states,

"मुख्यार्थहतिर्दोषो **रसश्च मुख्यः** तदाश्रयाद् वाच्यः"

He accepts that Rasa is the **Angin** in Kāvya.

"ये रसस्याङ्गीनो धर्माः शौर्यादय इवात्मनः"

The main portion of the 4th Ullāsa of, Mammaṭa's Kāvyaprakāśa is devoted to expounding the Rasa theory. Mammaṭa is a follower of Ānandavardhana and Abhinavagupta.

Rājaśekhara, the author of the Kāvyamīmāṃsā also subscribes to the view that a poet should write a Kāvya filled with Rasa.

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रसवत एव निबन्धो युक्तो, न नीरसस्य इति आपराजितिः। आम् इति यायावरीयः।

Dhanañjaya, author of the Daśarūpaka has given a high place to Rasas, but does not accept Vyañjanā or Dhvani. The fourth chapter (prakāśa) of the Daśarūpaka deals with Rasa in detail. Dhanika, who wrote a commentary called Avaloka on Daśarūpaka, makes Dhanañjaya's views clear when he says :

"अतो न रसादीनां काव्येन सह व्यङ्ग्यव्यञ्जकभावः। किं तर्हि ? भाव्यभावकसम्बन्धः। काव्यं हि भावकम्। भाव्या रसादयः। ते हि स्वतो भवन्त एव भावकेषु विशिष्टविभावादिमता काव्येन भाव्यन्ते।"

Dhanañjaya does not think that Śānta rasa is fit to be depicted in drama. He says:

रत्युत्साहजुगुप्साः क्रोधो हासः स्मयो भयं शोकः।
शममपि केचित् प्राहुः पुाष्टेर्नाट्येषु नैतस्य।।

Dhanika explains this as follows :

सर्वथा नाटकादावभिनयात्मनि स्थायित्वमस्माभिः (शमस्य) निषिध्यते। तस्य समस्तव्यापारप्रविलयरूपस्य अभिनयायोगात्।

Bhoja is of the view that Śṛṅgāra is the only true Rasa. In the Śṛṅgāraprakāśa he states :

"शृङ्गारमेव रसनाद् रसमामनामः"

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In the Sarasvatīkaṇṭhābharaṇa also he says :

रसोऽभिमानोऽहङ्कारः शृङ्गार इति गीयते।
योऽर्थस्तस्यान्वयात् काव्यं कमनीयत्वमश्नुते।।
विशिष्टादृष्टजन्मायं जन्मिनाम् अन्तरात्मसु।
आत्मसम्यगुणोद्भूतेरेको हेतुः प्रशस्यते।।

Viśvanātha, author of the Sāhityadarpaṇa, emphatically says that Rasa is the soul of Kāvya.

"वाक्यं रसात्मकं काव्यम्"

1.2.6 Jagannātha on the Rasasūtra

Jagannātha, who received the title "Paṇḍitarāja" from the emperor of Delhi, has named his work as 'Rasagaṅgādhara' showing that he is a follower of the Rasa school.

He defines Kāvya as -

"रमणीयार्थप्रतिपादकः शब्दः काव्यम्" and considers Rasadhvani as परमरमणीय. Unfortunately Rasagaṅgādhara is incomplete. He deals with the Rasas in the first chapter (ānana). He describes the process of Rasa according to many authors, among whom Abhinavagupta, Mammaṭa and Bhaṭṭanāyaka are mentioned by name. Practically Mammaṭa follows Abhinavagupta and does not present any view of his

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own. In presenting Abhinavagupta's view, Jagannātha tries to improve upon what the former had said.

"इत्थं च अभिनवगुप्तमम्मटभट्टादिग्रन्थस्वारस्येन भग्नावरणचिद्विशिष्टो रत्यादिः स्थायिभावो रस इति स्थितम्। वस्तुतस्तु वक्ष्यमाणश्रुतिस्वारस्येन रत्याद्यवच्छिन्ना भग्नावरणा चिदेव रसः।"

Jagannātha uses the terminology which is usually met with in Advaitic and Nyāya works. He says,

येयं द्वितीयपक्षे तदाकारचित्तवृत्त्यात्मिका रसचर्वणोपन्यस्ता सा शब्दव्यापार भाव्यत्वात् शाब्दी। अपरोक्षसुखावलम्बनत्वाच्च अपरोक्षात्मिका etc.,

Jagannātha's enunciation of Bhaṭṭanāyaka's veiw is more elaborate and clearer than that we find in the Kāvyaprakāśa. He quotes a sentence of Bhaṭṭanāyaka-

अभिधा भावना चैव तद्भोगीकृतिरेव च

According to Jagannātha, there is no much difference between the veiws of Abhinavagupta and Bhaṭṭanāyaka. He concludes :

मतस्यैतस्य पूर्वस्मान्मताद् भावकत्वव्यापारान्तरस्वीकार एव विशेषः। भोगस्तु व्यक्तिः। भोगकृत्त्वं तु व्यञ्जनाद् अविशिष्टम्। अन्या तु सैव सरणिः।

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A new view presented by Jagannātha is that of Navyas. Here Rasa is said to occur on account of contemplation. (भावनाविशेषरूपस्य दोषस्य महिम्ना). It is compared to 'silver' seen in a seashell. In other words it is a kind of illusion. It is said to be indescribable.

"अनिर्वचनीयः साक्षिभास्य शकुन्तलादिविषयकरत्यादिरेव रसः"

Another view introduced with the words 'परे तु' is also presented by Jagannātha. Here the explanation is divested from terms like **sākṣibhāsya.** The special function of poetic language "Vyañjanā" is also omitted.

"व्यञ्जनव्यापारस्य अनिर्वचनीयख्यातेश्च अनभ्युपगमेपि प्रागुक्तदोषमहिम्ना स्वात्मनि दुष्यन्तादितादात्म्यावगाही शकुन्तलादि विषयकरत्यादिमदभेदबोधो मानसः काव्यार्थभावनाजन्मा विलक्षणविषयताशाली रसः".

Views of Lollaṭa, Śrīśaṅkuka and others are also presented by Jagannātha, but not very elaborately.

The meaning of the two words in the Rasasūtra (संयोग and निष्पत्ति) has been explained by Jagannātha with reference to each view.

1. संयोगाद् = व्यञ्जनात्
   निष्पत्तिः = स्वरूपेण प्रकाशनम्

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Abhinava and his followers

2. संयोगात् = सम्यक् साधारणात्मतया योगात् भावकत्वव्यापारेण भावनात्।

निष्पत्तिः = भोगाख्येन साक्षात्कारेण विषयीकृतिः

Bhaṭṭanāyaka

3. संयोगात् = भावनाविशेषरूपाद् दोषात्

निष्पत्तिः = उत्पत्तिः

Navyas

4. संयोगात् = ज्ञानात्

निष्पत्तिः = उत्पत्तिः

View of pare tu etc.,

5. संयोगात् = सम्बन्धात्

निष्पत्तिः = आरोपः

Lollaṭa (?)

6. संयोगात् = अनुमानात्

निष्पत्ति = अनुमितिः

Śrīsaṅkuka

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7. संयोगात् = समुदायात्

निष्पत्तिः = रसपदव्यवहारः

Those who maintain that commingling of Vibhāva, Anubhāva and Vyabhicāri is Rasa.

8. संयोगात् = सम्यग्योगात्
चमत्कारात्

In view of those who say whichever among the three is capable of rousing delight.

Thus Jagnnātha's explanation is very useful in understanding the Rasasūtra. His concluding remark is worth quoting here.

"इत्थं नानाजातीयाभिः शेमुषीभिः नानारूपतया अवसितोऽपि मनीषिभिः परमाह्लादाविनाभावितया प्रतीयमानः प्रपञ्चेस्मिन् रसो रमणीयताम् आवहतीति निर्विवादम्".

Regarding the number of Rasas, Jagannātha is a traditionalist. He does not want to go against the tradition established by Bharata and his followers. So he accepts nine rasas - and rejects the arguments of others who want Rasatva for Bhakti etc., He says that the words of Bharata are final in this regard.

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"भरतादिमुनिवचनानाम् एवात्त रस-भावत्वादिव्यवस्थापकत्वेन स्वातन्त्र्ययोगात्"

Dr. P.V. Kane praises Jagannātha in glowing terms.

"His criticism displays great sanity of judgement, maintains a high level of brilliant polemics and acuteness and is generally couched in courteous language (except when dealing with the views of Appayya)".

Jagannātha the last milestone on the path of Sanskrit poetics. No original thinker or great critic has appeared on the scene after that savant.

1.1.3 Books recommended for further study

1. History of Sanskrit Poetics by Dr. P. V. Kane.
2. History of Sanskrit Poetics by Dr. S. K. De.
3. Dhvanyāloka and its critics by Dr. K. Krishnamoorthy.
4. Sanskrit poetics as a study of Aesthetics by Dr. S. K. De.
5. Highways and Byways of Literary criticism in Sanskrit by Kuppuswamy Shastri.
6. Theories of Rasa and Dhvani by A. Sankaran.

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Unit - 2

DHVANI AND VAKROKTI

Structure :

2.1 Introduction

2.2 Dhvani School ; Ānandavardhana

2.2.1 Dhvani and other concepts

2.3 Vakrokti of Kuntaka

2.4 Works on Kaviśikṣā

2.5 Poetics and Dramaturgy

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UNIT - 02

Dhvani and Vakrokti

2.2.1 Introduction

Dear Students,

As you already know, Ānandavardhana's Dhvanyāloka was an epoch-making treatise. He revolutionised the thinking of Alaṅkārikas by introducing the concept of Dhvani. Many were his followers. Not only authors of books on Alaṅkāra, but poets too esteemed Ānandavardhana and sang paeans. Bilhaṇa says in his Vikramāṅkadevacarita :

रसध्वनेरध्वनि ये चरन्ति
संक्रान्तवक्रोक्तिरहस्य मुद्राः।
तेस्मत्प्रबन्धान् अलंकुरुध्वं तु
कुर्वन्तु चान्ये शुकवाक्यपाठम्।।

Nīlakaṇṭa Dīkṣita says in his Śivalīlārṇava :

साहित्यविद्याजयघण्टयैव
स्वं वेदयन्ते कवयो यशांसि।
यथा यथास्यां ध्वनिरूज्जिहीते
तथा तथा सार्हति मूल्यभेदान्।।

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A verse attributed to Rājaśekhara in Sūktimuktāvali reads as follows :

ध्वनिनातिगभीरेण काव्यतत्त्वनिवेदिना ।
आनन्दवर्धनः कस्य नासीदानन्दवर्धनः।।

Thus the theory of Dhvani became very prestigeous. But all did not become followers of Ānandavardhana. There were critics of the Dhvani doctrine. Mahima Bhaṭṭa was an opponent of Vyañjanā. Kuntaka had his own doctrine of Vakrokti. you have to know the implications of all these theories in order to be able to understand and appreciate Ānandavardhana.

Another important aspect of Indian poetics is Kaviśikṣā. How should a poet be trained ? Which circumstances are conductive to the flowering of the poetic talent ? How does a poet become Mahākavi ? All such questions were taken up and answered in some texts. Almost all Alaṅkāra works talk about the equipment of poets : Pratibhā, Vyutpatti, Abhyāsa and so on. You have to know about such texts too.

Some authors like Dhanañjaya focused their attention exclusively on dramaturgy. Some combined poetics and dramaturgy in their works. Some omitted dramaturgy alltogether. What were the reasons for this development ? You have to think about this. All that can be provided in this

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lesson is some hints and guidance; You have to do your independent study and learn more about all these aspects of Sanskrit Poetics.

2.2.2 Dhvani school ; Ānandavardhana

The concept of Dhvani was not invented by Ānandavardhana. He himself says that many great thinkers had averred that 'Dhvani is the soul of poetry' while many had opposed it.

काव्यस्यात्मा ध्वनिरिति बुधैर्यः समाम्नातपूर्वः
तस्याभावं जगदुरपरे भाक्तमाहुस्तमन्ये।
केचिद् वाचां स्थितमविषये तत्त्वमूचुस्तदीयं
तेन ब्रूमः सहृदयमनः प्रीतये तत्स्वरूपम्।।

A contemporary of Ānandavardhana had ridiculed the doctrine of Dhvani. Abhinava tells that his name was 'Manoratha'. His verse of ridicule is given in the Dhvanyāloka itself.

यस्मिन्नस्ति न वस्तु किञ्चन मनः प्रह्लादि सालङ्कृति
व्युत्पन्नै रचितं च नैव वचनैर्वक्रोक्तिशून्यं च यत्।
काव्यं तद् ध्वनिना समन्वितमिति प्रीत्या प्रशंसन् जडो
नो विद्मोऽभिदधाति किं सुमतिना पृष्टः स्वरूपं ध्वनेः।।

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Ānandavardhana flourished in the later half of the ninth century because he was patronised by Avantivarman who ruled Kashmir from 856 to 883 A.D.

मुक्ताकणः शिवस्वामी कविरानन्दवर्धनः।
प्रथां रत्नाकरश्चागात् साम्राज्येऽवन्तिवर्मणः।।

(Kalhaṇa's Rājataraṅgiṇī)

A King of Karnāṭaka named Nṛpatuṅga (Amoghavarṣa) has authored a work called Kavirājamārga in Kannada. (Some scholars are of opinon that Śrīvijaya, patronised by Nṛpatuṅga actually wrote that treatise). This King's reign was from 815 to 877 A.D. He considers that 'Dhvani' is one Alaṅkāra (Dhvaniyembudalaṅkāraṃ). This also goes to show that scholars knew about the concept of Dhvani, but some thought it to be an independent Alaṅkāra only.

So, we have to say that the Dhvani theory was there before Ānandavardhana and he only systematised it.

Ānandavardhana states that the term 'Dhvani' was borrowed by the Alaṅkārikas from grammarians :

"प्रथमे हि विद्वांसो वैयाकरणाः, व्याकरणमूलत्वात् सर्वविद्यानाम्। ते च तेषु श्रूयमाणेषुवर्णेषु ध्वनिरिति व्यवहरन्ति। तथैवान्यैस्तन्मतानुसारिभिः सूरिभिः काव्यतत्त्वार्थदर्शिभिः वाच्यवाचकसंमिश्रः शब्दात्मा काव्यमिति व्यपदेश्यो ध्वनिरित्युक्तः".

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The Dhvani school systematised by Ānandavardhana and established firmly by Abhinavagupta did not exclude the earlier doctrines, but synthesised them to give a wholesome poetic theory. As stated by Ānandavardhana at the end of the Dhvanyālōka, it was expected to be a wish-yielding tree to all poets and Sahṛdayas.

इत्यक्लिष्टरसाश्रयोचितगुणालङ्कारशोभाभृतो
यस्माद् वस्तु समीहितं सुकृतिभिः सर्वं समासाद्यते।
काव्याख्येऽखिलसौख्यधाम्नि विबुदोद्याने ध्वनिर्दर्शिनः
सोऽयं कल्पतरूपमानमहिमा भोग्योऽस्तु भव्यात्मनाम्।।

Here it may be seen that Rasa, Ucita (Aucitya), Guṇa and Alaṅkāra are all made accessories to Dhvani. Dhvani is a comprehensive concept which includes under it all types of Vastu, the entire gamut of Alaṅkāras and Rasa etc.,

Dhvanyāloka had a commentary called candrikā which was written by some one who belonged to Abhinavagupta's family. We do not know that commentator's name and that work has not come down to us. We know about it because Abinava refers to it in the Locana. (चन्द्रिकाकारस्तु पठितमनुपठति..... इत्यलं पूर्ववंश्यैः सह विवादेन बहुना). Bhaṭṭanāyaka wrote the Hṛdayadarpaṇa to demolish Dhvani.

An author named Udayottunga of Kerala wrote a commentary **'Kaumudī'** on the Dhvanyāloka.

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Mahimabhaṭṭa's **Vyaktiviveka** was written to show the futility of accepting a function called 'Vyañjanā', since all the meanings derived from it were actually inferred. Dhvani had many supporters who wrote treatises to counter the arguments of the opponents of Dhvani. Mammaṭa, Viśvanātha and Jagannātha Paṇḍitarāja are the important ones among them.

The earlier writers touched only the outer fringes of poetic process when they formulated the concepts and doctrines of Alaṅkāra, Guṇa, Rīti, etc., It was Ānandavardhana who broke the convention and demonstrated the inadequacy of the ancient principles of criticism. He knew the two elements of the poetic process, namely, creative and appreciative. He showed that the direct meaning is not the most important in poetry.

"Heard melodies are sweet,
but those unheard are sweeter"

The suggested meaning is what makes a statement poetry. A poet's words are charged with a powerful and charming hidden meaning which only the Sahṛdayas can perceive and appreciate.

Doctrine of suggestion has its echoes in modern western criticism also. Lascelles Abercrombie's words are worth quoting here :

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"Language in literature must be made to mean very much more than the logical or grammatical meaning which is given by its syntax - the orderly arrangement of its parts. In fact, literary language differs from ordinary language precisely by the conscious and deliberate use in it of powers additional to the force of grammatical meaning ; powers which are only casually employed in common speech. Thought is not expressed in literature for its own sake, but for the sake of the organisation it gives to experience. Not only thought, but equally emotions, sensuous impressions, psychological intuitions, and the mass of infinitely variable associations that accompany the movement of thought, must also be communicated to the reader's mind ; that is to say, experience itself by being imaginatively provoked there. Thus, as we have already noticed, something infinitely variable (experience) must be committed to a notation (language), the capacity of which is, by its very nature, limited. Some degree **suggestion;** and the height of literary art is to make the power of suggestion in language as commanding, as far-reaching, as vivid, as subtle as possible. This power of suggestion supplements whatever language gives merely by being plainly understood; and what it gives in this way is by no means confined to its syntax. But for conveying the finest and, perhaps, the most individual qualities of his imagination, the author must rely on his reader's ability to respond to what his language can only suggest" (Principles of literary criticism).

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Here, we have to think about the use of language and its purpose. Language is used to give information. Exactitude and preciseness are needed in informative language. Language is also used to transmit emotional experience. Then it is called emotive language. Here, it is not the exactitude or preciseness that matter, but the ability to convey the experience, to arouse or provoke the sentiments in the hearer (or reader). That is why a new function of language is needed. Ānandavardhana called it 'Vyañjanā'. This ability may be in the words or parts of words, or even in the particular phonemes. Ānandavardhana says clearly :

शषौ सरेफसंयोगो ढकारश्चापि भूयसा।
विरोधिनः स्युः शृङ्गारे तेन वर्णा रसच्युतः।।
त एव तु निवेश्यन्ते बीभत्सादौ रसे यदा।
तदा तं दीपयन्त्येव तेन वर्णा रसच्युतः।।

He accepts that even Rāga etc., can suggest Rasas (रागादीनाम् अपि रसव्यञ्जकत्वम्।).

Ānandavardhana states unequivocally that the great ancient poets also approved what he is saying.

वाल्मीकिव्यासमुख्याश्च ये प्रख्याताः कवीश्वराः।
तदभिप्रायबाह्योऽयं नास्माभिर्दर्शितो नयः।।

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In the Dhvani system, all other concepts find accommodation. The only condition is that every item, Alaṅkāra or Guṇa or Vakrokti or any other thing, should be in consonance with the suggested meaning. The three Guṇas, namely, Prasāda, Mādhurya and Ojas are accepted and defined.

They are the properties (Dharmas) of Rasa and said to occur in the expressions or meanings metaphorically. A Poet is allowed to use Alaṃkāras judiciously; i.e., in harmony with the suggested meaning. Ānandavardhana gives the guidelines for such judicious use of Alaṃkāras.

ध्वन्यात्मभूते शृङ्गारे समीक्ष्य विनिवेशितः।
रूपकादिरलङ्कारवर्ग एति यथार्थताम्।।
विवक्षा तत्परत्वेन नाङ्गित्वेन कदाचन ।
काले च ग्रहणत्यागौ नातिनिर्वहणैषिता।।
निर्व्यूढावपि गाङ्गत्वे यत्नेन प्रत्यवेक्षणम्।
रूपकादेरलङ्कार वर्गस्याङ्गत्वसाधनम्।।

Ānandavardhana prohibits the employment of Alaṃkāras like Yamaka in poems where Śṛṅgāra is delineated as the main Rasa. This is because the poet will have to strain his brain in order to bring in such difficult figures of speech. The proper Alaṃkāras are those which occur effortlessly.

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रसवन्ति हि वस्तूनि सालङ्काराणि कानिचित्।
एकेनैव प्रयत्नेन निर्वर्त्यन्ते महाकवेः।।
यमकादिनिबन्धे तु पृथग् यत्नोऽस्य जायते।
शक्तावपि रसाङ्गत्वं तस्मादेषां न विद्यते।।
रसाभासाङ्गभावस्तु यमकादेर्न वार्यते।
ध्वन्यात्मभूते शृङ्गारे त्वङ्गता नोपपद्यते।।

Ānandavardhana shows that these are numerous types of Dhvani and concludes that it is practically impossible to enumerate all varieties of Dhvani.

एवं ध्वनेः प्रभेदाः प्रभेदभेदाश्च केन शक्यन्ते।
संख्यातुं दिङ्मात्रं तेषाम् इदमुक्तमस्माभिः।।

2.2.2.1 Dhvani and other concepts

As already stated, there were many doctrines vying with each other for the acceptance of scholars. The Rīti school of Vāmana did not get many supporters. Ānandavardhana knew that Vāmana had an inkling of the suggested meaning, but could not clearly explain it. That was the cause of the birth of the Rīti school.

अस्फुटस्फुरितं काव्यतत्त्वमेतद् यथोदितम्।
अशक्नुवद्भिर्व्याकर्तुं रीतयः सम्प्रवर्तिताः।।

This shows that Vāmana's knowledge of the principle

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of Kāvya was faint and dim.

The Vṛttis like Upanāgarikā were advocated by some Alaṅkārikas are not only independent principles according to Ānandavardhana. (तदनतिरिक्तवृत्तयो वृत्तयोऽपि गताः कर्णगोचरम्). He says that the knowledge of Vṛttis comes automatically if one understands Dhvani.

शब्दतत्त्वाश्रयाः केचिदर्थतत्त्वयुजोऽपराः।
वृत्तयोऽपि प्रकाशन्ते ज्ञातेऽस्मिन् काव्यलक्षणे।।

He further instructs that propriety of Vṛttis depends on Rasa.

वृत्त्यौचित्यं तु यथारसमनुसर्तव्यम्।

Saṅghaṭanā means arrangement of words. It is of three kinds (in Sanskrit).

असमासा समासेन मध्यमेन च भूषिता।
तथा दीर्घसमासेति त्रिधा संघटनोदिता।।

असमासा = that which has no compounds.
मध्यमसमासा = that which has medium-sized compounds.
दीर्घसमासा = that which has long compounds

Propriety of Saṅghaṭanā depends on the subject, speaker, Rasa etc., Such propriety must be maintained

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whether the Kāvya is in prose or verse. Ānandavardhana talks about the varieties of Kāvya and tells what kind of Saṅghaṭanā suits a particular type of work. However, Saṅghaṭanā is a minor concept and nobody has said it is the soul or life of Kāvya.

Mahimabhaṭṭa attacked the concept of Vyañjanā and tried to supplant it with **Anumāna.** The Dhvanivādins have countered this attack with their own arguments. Anumāna is possible only when there is a concomitance between the denoted meaning and the suggested meaning in Kāvya. The hetu (major term) is often anaikāntika and so it cannot produce a valid inference. Hence suggestion is different from anumāna - say the Dhvanivādins.

As far as aucitya (propriety) is considered, there is no conflict. Dvanivādins also state that **aucitya** should be maintained at all costs. Ānandavardhana has a lot to say on aucitya. He affirms that aucitya is the secret of the successful delineation of Rasa.

अनौचित्याद् ऋते नान्यद् रसभङ्गस्य कारणम्।
प्रसिद्धौचित्य बन्धस्तु रसस्योपनिषत् परा।।

2.2.3 Vakrokti of Kuntaka

The word 'Vakrokti' is used in various meanings in Sanskrit poetics.

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Bāṇa uses it in the Kādambarī (वक्रोक्ति-निपुणेन विलासिजनेन) and the word is also found in Amaruśataka (नो जानाति सविभ्रमाङ्गवलनावक्रोक्तिसंसूचनम्). Daṇḍin assess the term 'Vakrokti' in contradiction with svabhāvokti.

श्लेषः सर्वासुपुष्णाति प्रायो वक्रोक्तिषु श्रियम्।
भिन्नं द्विधा स्वभावोक्तिर्वक्रोक्तिश्चेति वाङ्मयम्।।

Here Vakrokti is shown to be different from plain statement of fact. It may be taken as striking or oblique speech. Bhāmaha thinks atiśayokti is Vakrokti and it brings beauty to all Alaṅkāras and it also turns ordinary things into Vibhāvas.

सैषा सर्वत्र वक्रोक्तिरनयार्थो विभाव्यते।
यत्नोऽस्यां कविना कार्यः कोलङ्कारोनया विना।।

Vāmana is of opinion that Lakṣaṇā based on similitude is Vakrokti.

सादृश्याल्लक्षणा वक्रोक्तिः।

Kuntaka, who appeared on the scene after Ānandavardhana, wanted to place Vakrokti on a higher pedestal by making it the life (Jīvita) of Kāvya. That is why his work is called **Vakroktijīvita.** According to him, Kavivyāpāra is the crucial factor in Kāvya. He is therefore

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व्यापारप्राधान्यवादी। His definition of Kāvya itself shows his partiality for Kavivyāpāra.

शब्दार्थौ सहितौ वक्र कविव्यापारशालिनि।
बन्धे व्यवस्थितौ काव्यं तद्विदाह्लादकारिणि।।

By Vakratā is meant the strikingness of speech. According to Kuntaka,Śabda and Artha (word and meaning) are the objects to be adorned and Vakrokti is the adornment.

शब्दो विवक्षितार्थैकवाचकोऽन्येषु सत्स्वपि।
अर्थः सहृदयाह्लादकारी स्वस्पन्दसुन्दरः।।
उभावेतावलङ्कार्यौ तयोः पुनरलङ्कृतिः।
वक्रोक्तिरेव वैदग्ध्यभङ्गीभणितिरिष्यते।।

In the Vṛtti Kuntaka explains :

वक्रोक्तिः प्रसिद्धाभिधानव्यतिरेकिणी विचित्रैव अभिधा।

Kuntaka describes many types of Vakratā and includes all Alaṅkāras, all Guṇas and all types of Dhvani under one or the other type of Vakrokti. Many examples of Dhvani (given in the Dhvanyāloka) are here given as examples of Vakratā.

Dr. P.V. Kāne observes :

"The Vakroktijīvita denies the independent existence of Dhvani or Vyangya as the soul of poetry and tries to include

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it under its all-pervading Vakrokti. It therefore makes the souls of poetry to consist of something that is strikingly different from and above what is ordinary. The emphasis is mainly laid by Kuntaka on Kavivyāpāra and secondarily on the aesthetic pleasure that the man of taste enjoys from poetry or drama". (HSP. P. 233).

Since Kuntaka accepts Vakrokti to be the life and adornment of Kāvya, he cannot accept Svabhāvokti as an Alaṅkāra. So he says :

अलङ्कारकृतां येषां स्वभावोक्तिरलङ्कृतिः।
अलङ्कार्यतया तेषां किमन्यदवशिष्यते।।

Thus Kuntaka has widened the scope of Vakrokti. But later we do not find any important author following the footsteps of Kuntaka.

Mahimabhaṭṭa criticises Kuntaka very vehemently. He takes up a stanza cited by Kuntaka for appreciation and shows that blemished abound in it. He states that Vakrokti is nothing but a new name because Kuntaka gives the same examples for various types of Vakrokti which were given by Ānandavardhana to the types of Dhvani. According to Mahima Bhaṭṭa, Vakrokti is also merely inference (वक्रोक्तिरनुमान किम् ?)

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It has been stated above that Ḍaṇḍin divides whole literature into Svabhāvokti and Vakrokti. Bhojarāja goes a step further and says there are three divisions in literature (Vāṅmaya), namely, स्वभावोक्ति, वक्रोक्ति and रसोक्ति, the last mentioned being able to please the Sahṛdayas.

Appayya Dīkṣita considers Vakrokti just as an Alaṅkāra among many. He ignores the meanings assigned to it by Kuntaka and follows Rudraṭa in its classification. According to both, Vakrokti is of two kinds, Viz., Śleṣavakrokti and Kākuvakrokti.

" वक्रोक्तिः श्लेष काकुभ्यामपरार्थप्रकल्पनम्"

Thus the turning of the wheel is complete. Vakrokti appeared as an Alaṅkāra, then rose to the level of a principle, then attained new in Kuntaka's treatise by being declared the life of all Kāvya, again slided down and became a mere Alaṅkāra.

2.2.4 Works on Kaviśikṣā

Kaviśikṣā means 'training of Poets'. The equipments or qualities needed by poets are said to be three by many Ālaṅkārikas. They are pratibhā (or imagination), Vyutpatti (knowledge of arts and sciences) and Ahyāsa (effort).

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Daṇḍin says :

नैसर्गिकी च प्रतिभा श्रुतं च बहु निर्मलम्।
अमन्दश्चाभियोगोऽस्याः कारणं काव्यसम्पदः।।

Bhāmaha says :

शब्दाभिधेये विज्ञाय कृत्वा तद्विदुपासनाम्।
विलोक्यान्यनिबन्धाश्च कार्यः काव्यक्रियादरः।।

Rudraṭa says :

त्रितयमिदं व्याप्रियते शक्तिव्युत्पत्तिरभ्यासः।

Mammaṭa says :

शक्तिर्निपुणता लोकशास्त्रकाव्याद्यवेक्षणात्।
काव्यज्ञशिक्षयाभ्यास इति हेतुस्तदुद्भवे।।

There are some Alaṅkārikas who say that only Pratibhā is the cause of poetry.

Vāgbhaṭa :

प्रतिभैव च कवीनां काव्यकरणकारणम्। व्युत्पत्त्यभ्यासौ तस्या एव संस्कारकारकौ, न तु काव्यहेतू।

Jagannātha Paṇḍitarāja :

तस्य च कारणं कविगता केवला प्रतिभा।

Rājaśekhara tells about the qualities of a poet and the

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training of aspirant poets in the section called Kavicaryā (chapter X of Kāvyamīmāṃsā). He elaborates on the speech and thought necessary for a poet, the house of a poet, his attendant's and writing materials, his itinerary etc., This is what is called **Kaviśikṣā.**

There were some authors who wrote works exclusively for enunciating the training of a poet. Ācārya Vinayacandra is said to have written Kaviśikṣa about 1250 A.D. A Jain scholar named Jayamaṅgala also wrote a work called **Kaviśikṣā** in the 12th century. In the thirteenth century, Arisiṃha and Amaracandra together wrote Kāvyakalpalatā (also called Kavitārahasya). Amaracandra himself has written a commentary called **Kaviśikṣāvṛtti** on this work. The commentary was composed in 1396 A.D. There are several other commentaries too on Kāvyakalpalatā. In the fifteenth century, one Gaṅgādāsa is said to have written Kāvyaśikṣā.

All this goes to show that poets were held in high esteem and writing of poetry was a respectable vocation. Kings wanted reputed poets in their courts and so there were provisions to give training to the aspirant poets.

One of the earliest works on Kaviśikṣā was Kṣemendra's (11th century A.D) Kavikaṇṭhābharaṇa. It is an excellent guide for those who want to become poets. Kṣemendra sets an entirely new and radical way of training

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the budding poet. He says :

तत्राकवेः कवित्वाप्तिः शिक्षा प्राप्तगिरः कवेः।
चमत्कृतिश्च शिक्षाप्तौ गुणदोषोद्गतिस्ततः।।
पश्चात् परिचयप्राप्तिः इत्येते पञ्च सन्धयः।।

The five stages described here are :

1. Activities of the art of poetry.
2. Learning and practice
3. Obtaining ability to produce Camatkāra
4. Knowledge of excellence and blemish
5. Attainment of facility in writing poetry.

Kṣemendra cautions that an aspirant should not make a logician or a grammarian his guru. Only a person knowledgeable in literature should be made a guru for poets.

कुर्वीतसाहित्यविदः सकाशे
श्रुतार्जनं काव्यसमुद्भवाय।
न तार्किकं केवल शाब्दिकं वा
कुर्याद् गुरुं सूक्तिविकासविघ्नम्।।

Kṣemendra advises the aspirant to listen to good Kāvyas and to participate in the discussion of poets. An aspirant should learn to do Samasyāpūrti or filling of portions of Kāvyapadyas.

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महाकवेः काव्यनवक्रियायै
तदेकचित्तः परिचारकः स्यात्।
पदे च पादे च पदावशेष -
सम्पूरणेच्छां मुहुराददीत।।

25.2.5 Poetics and Dramaturgy

As noticed earlier, poetics had its origin in the work on dramaturgy, namely, the Nāṭyaśāstra of Bharata. Rasa, Bhāva, Guṇa, Doṣa, Alaṅkāra and other factors of poetics have been dealt with in the Nāṭyaśāstra as aspects of Vācikābhinaya. Later, when Bhāmaha etc., wrote their works, they omitted the details of dramaturgy and concentrated on poetics. Bhāmaha calls dramaturgy अभिनेयार्थ and omits its treatment saying it has been dealt with by others. Daṇḍin also follows suit (मिश्राणि नाटकादीनि तेषामन्यत्र विस्तरः). Udbhaṭa has nothing to say on dramaturgy. Vāmaṇa also pays no attention to Dṛṣyakāvya. Rudraṭa has something to say on the qualities and varieties of Nāyaka and Nāyikā. Dhvanyāloka takes many examples from Rūpakas to illustrate Dhvani, but does not say anything directly on dramaturgy. Mammaṭa also omits dramaturgy; he refers to Naṭa etc., While enunciating the veiws of ancient scholars on Rasa only casually. Ruyyaka, Appayya Dīkṣita and Jagannātha also do not touch dramaturgy.

There were authors who dealt with dramaturgy mainly. Dhanañjaya's Daśarūpaka is such a work. Ten types of drama (नाटकं प्रकरणं भाणः प्रहसनं डिमः व्यायोगः समवकारः वीथी अङ्कः ईहामृगः) are described in it.

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Other such works are :

अभिनयदर्पणः of नन्दिकेश्वरः

दशरूपकपरिभाषा of शिङ्गभूपालः

नाटकचन्द्रिका of रूपगोस्वामी

नाटकदर्पणः of रामचन्द्र-गुणचन्द्रौ

नाटकपरिभाषा of शिङ्गभूपालः

नाटकलक्षणरत्नकोषः of सागरनन्दिन्

भावप्रकाशन of शारदातनयः

Then there were authors who combined poetics and dramaturgy. Viśvanātha's Sāhityadarpana consists science of dramaturgy in the sixth pariccheda, while other paricchedas deal with poetics. Similarly, Vidyānātha's Pratāparudrayaśobhaūṣaṇa has the science of dramaturgy and a model drama (प्रतापरुद्रकल्याणम्) in the third chapter. Thus you can see that the relation between poetics and dramaturgy is very close.

Books recommended for further reading :

1. **Principles of Lierary Criticism**
edited by R.C. Dwivedi, Motilal Banarasi Dass, 1969.

2. **Kṣemendra Studies**
by Dr. Suryakanta, (Oriental Book Agency), Poona, 1954.

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Unit - 3

AUCITYA, POETICS AND PROSODY

Structure :

3.3.1 Introduction

3.3.2 Doctrine of Aucitya in ancient writers

3.3.2.1 Kṣemendra's doctrine of Aucitya

3.3.3 Poetics and Prosody

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UNIT - 03

Aucitya, Poetics and Prosody

3.3.1 Introduction

Dear Students,

One of the important principles in Sanskrit literary criticism is **Aucitya** which may be translated as propriety or appropriateness. All writers knew the principle and its importance. Sometimes, they have expressed it in so many words and sometimes they had assumed it to be known to everybody and so they did not overtly say it. You will see in this unit that even though the principle of Aucitya got an upper hand in the eleventh century, it had already been expounded earlier. A great scholar **Kṣemendra** gave it the highest place among all other principles and wrote a treatise for this purpose. He pointed out that aucitya should be maintained in respect of every word, sentence, Rasa, Bhāva and so on. You will see that this principle of propriety is very comprehensive and pervades all other doctrines. It does not exclude any other essential item in literature, but fuses with one and all. This principle of propriety is not limited to literature. In all Śātras and in every act of life, propriety should be maintained.

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Kṣemendra also clarified the relation between poetics and prosody. As you know, there are hundreds of metres in Sanskrit. Can any metre be used for any occasion ?

This question has also been tackled by this author very efficiently in one of his works. Let us study these points now.

3.2 Doctrine of Aucitya

It is not necessary to prove that human beings formulated many rules of propriety consciously or unconsciously for the smooth leading of life. Kāvya (or literature) is the mirror of life. It is also the setter of standards. So, every poet has to follow the rules of propriety, if he has to succeed in his job. One saying or doing improper things can not command respect. This is common sense. But, it is a different thing to define propriety exactly and to know what is proper or improper in a certain situation or context. What might be proper for a particular person or occassion or time may be totally improper for another person or occassion or time. Hence the need for close examination.

The very fact that people considered some things as Guṇas and some other things as Doṣas is enough to show that the sence of propriety existed in their minds. The word **ucita** is found in many ancient works including Vālmīki's Rāmāyaṇa.

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कुलोचितमतिः क्षात्रं स्वधर्मं बहु मन्यते।

(Ayodhyā Kāṇḍa, I. 16)

Rāma is also described as :

स्वदोषपरदोषवित् (Ibid, I. 24)

Anaucitya is the root of all Doṣas. So, all Alaṅkārikas who talk about Doṣas necessarily knew about Aucitya, even if they did not use the word Aucitya.

Bharata enumerates ten Doṣas of Kāvya in the seventeenth chapter of the Nāṭyaśāstra. He also exhibits his idea of Anaucitya when he says that wrong placement of ornaments only causes laughter.

अदेशजो हि वेषस्तु न शोभां जनयिष्यति।
मेखलोरसि बन्धे च हास्यायैवोपजायते।।

(xxii.69)

Bhāmaha also devotes a good portion of his work for enumeration, explanation and exemplification of Doṣas. Ḍaṇḍin says that what is right or wrong depends on the feeling of the sahṛdayas. If the discerning scholars have no irritation while reading a piece of literature, the Doṣas are not blemished at all - he opines.

न लिङ्गवचने भिन्ने न न्यूनाधिकते अपि।
उपमादूषणायालं यत्रोद्वेगो न धीमताम्।।

(Kāvyādarśa II. 51)

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According to Ḍaṇḍin, the genius of the poet can convert even a Doṣa into Guṇa.

विरोधः सकलोऽप्येष कदाचित् कविकौशलात्।
उत्क्रम्य दोषगणनां गुणवीथीं विगाहते।।

All this points to the fact that Aucitya is the only ruling principal in deciding what is right and what is wrong.

The word 'Aucitya' in its technical sense has been used by a poet named 'Yaśovarman' in his drama entitled 'Rāmābhyudaya' which is quoted in Bhoja's Śṛṅgāraprakāśa.

औचित्यं वचसां प्रकृत्यनुगतं, सर्वत्र पात्रोचिता
पुष्टिः स्वावसरे रसस्य च कथामार्गे न चातिक्रमः।
शुद्धिः प्रस्तुतसंविधानकविधौ, प्रौढिश्च शब्दार्थयोः
विद्वद्भिः परिभाव्यताम् अवहितैरेतवदेवास्तु नः।।

Among Alaṅkārikas, Rudraṭa was probably the first to use the word 'Aucitya' and to stress its importance in Kāvya. He says :

एता प्रयत्नादधिगम्य सम्यक्
औचित्यमालोच्य तथार्थसंस्थम्।
मिश्राः कवीन्द्रैरथ नाल्पदीर्घः
कार्या मुहुश्चैव गृहीतमुक्ताः।

(Kāvyālaṅkāra II.32)

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The doctrine of Aucitya found a great exponent in Ānandavardhana. We find the word 'Aucitya' quite often in the Dhvanyāloka. Ānandavardhana exhibits rare critical acumen while expounding the importance of propriety in Kāvya. The third chapter (uddyota) of the Dhvanyāloka may be said to be a treatise on Aucitya.

According to Ānandavardhana, the factor which decides the type of Saṅghaṭanā in Kāvya is Aucitya. He says :

तस्माद् गुणव्यतिरिक्तत्वे गुणस्वरूपत्वे च संघटनायाः अन्यः कश्चिन्नियमहेतुर्वक्तव्य इति। उच्यते। तन्नियमे हेतुरौचित्यं वक्तृवाच्ययोः। विषयाश्रयमप्यन्यदौचित्यं तां नियच्छति।

काव्यप्रभेदाश्रयतः स्थिता भेदवती हि सा ।।
एतद् यतोक्तमौचित्यमेव तस्या नियामकम्।
सर्वत्र गद्यबन्धेऽपि छन्दोनियमवर्जिते।।
रसबन्धोक्तमौचित्यं भाति सर्वत्र संश्रिता।
रचनाविषयापेक्षं तत्तु किञ्चिद् विभेदवत्।।

(III. 7, 8, 9)

Ānandavardhana's famous statement regarding Aucitya and Anaucitya is the following :

अनौचित्याद् ऋते नान्यद् रसभङ्गस्य कारणम्।
प्रसिद्धौचित्यबन्धस्तु रसस्योपनिषत् परा।।

(III. 10)

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There is no other cause for hindrance of the relishment of Rasa than impropriety. Composing any piece of literature following the rules of propriety is the secret in the delineation of Rasa.

The most important task of a poet is to bring in line with propriety the matter and the expression of a Kāvya. As Ānandavardhana says :

वाच्यानां वाचकानां च यदौचित्येन योजनम्।
रसादि विषयेणैतत् कर्म मुख्यं महाकवेः।।

(III.32)

Rājaśekhara, who appeared on the scene after Ānandavardhana, includes the concept of Aucitya under Vyutpatti and says :

उचितानुचित विवेको व्युत्पत्तिः

"Vyutpatti means discrimination between the proper and the improper".

Abhinavagupta is of opinion that Aucitya is always related to Rasa. Propriety means harmony of all elements of Kāvya with the main Rasa.

"उचितशब्देन रसविषयम् औचित्यं भवतीति दर्शयन् रसध्वनेः जीवितत्वं सूचयति। तदभावे हि किमपेक्षया इदम् औचित्यं नाम सर्वत्र

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उद्घोष्यते इति भावः।"

Bhoja, author of the Sarasvatīkaṇṭābharaṇa and the Śṛṅgāraprakāśa, knows that Aucitya is a vast and elastic principle. He says :

"एतस्मिन् शृङ्गारप्रकाशे सुप्रकाशेव अशेषशास्त्रार्थसम्पदुपनिषदाम् अखिलकलाकाव्यौचित्यकल्पनारहस्यानां च सन्निवेशो दृश्यते"।

The first requisite of Kāvya is Doṣahāna (abandonment of blemishes). It is possible by getting rid of impropriety.

तत्र प्रबन्धे दोषहानम् अनौचित्यपरिहारेण।

Kuntaka, who must be a contemporary of Abhinava, considers Aucitya as a Guṇa. He defines it as -

आंजस्येन स्वभावस्य सहत्त्वं येन पोष्यते ।
प्रकारेण तदौचित्यम् उचिताख्यानजीवितम्।।

(Vakroktijīvita I. 37)

Aucitya is that quality whose main object is to convey proper sense where the magnanimity or greatness of the object is expressed through Abhidhā.

The same Aucitya is defined by Kuntaka again in another way :

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यत्र वक्तुः प्रमातुर्वा वाच्यं शोभातिशायिना।
आच्छाद्यते स्वभावेन तदप्यौचित्यमुच्यते।।

(I- 38)

It is also Aucitya when the object of description is covered by the beautiful nature of the speaker or the hearer. He again states that Aucitya plays a role in making tense beautiful.

औचित्यान्तरतम्येन समयो रमणीयताम्।
याति यत्र भवत्येषा कालवैचित्र्यवक्रता।।

(II. 26)

According to Mahimabhaṭṭa, author of the Vyaktiviveka, Anaucitya is of two kinds : Antaraṅga-Bahiraṅga (internal and external). Antaraṅga-Anaucitya he omits by saying that Ānandavardhana has already dealt with it. Bahiraṅga-Anaucitya means Śabdānaucitya. This is what he calls 'Doṣa'. He deals with five types of Doṣas. However, he has nothing to say positively on Aucitya.

3.2.1 Kṣemendra's doctrine of Aucitya

Now we come to Kṣemendra who wrote a whole treatise "Aucityavicārcaracā" to raise this concept of Aucitya to the status of the very life of Kāvya. Kṣemendra was a student of Abhinavagupta in Sāhitya. He tells about the greatness of his guru in the Bṛhatkathāmañjarī.

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श्रुत्वाभिनवगुप्ताख्यात् साहित्यं बोधवारिधेः।
आचार्यशेखरमणेर्विद्याविवृतिकारिणः।।

(xix - 37)

Kṣemendra flourished when King Ananta and King Kalaśa ruled Kashmir. Therefore it can be safely said he lived in the 11th century A.D. probably from 1000 to 1070 A.D. He was son of Prakāśendra and father of Somendra.

Kṣemendra was a prolific writer. He wrote many works among which nineteen have come down to us. The other are mentioned in his works on poetics. He calls himself 'Vyāsadāsa'.

Three works of Kṣemendra pertaining to Alaṅkāraśāstra are :

1. औचित्यविचारचर्चा
2. कविकण्ठाभरणम्
3. सुवृत्ततिलकम्

The first of these was written to establish Aucitya as the prime principle in Kāvya. Kṣemendra's exposition is characterised by clarity and common sense. He is sure about what he has to say. The reader is never confused by vague statements or contradictions.

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Dr. Suryakantha says :

"The theory of propriety revolutionises all standards of criticism. In this school of thought 'flavour' or Rasa remains as the basis of poetry, while 'propriety' becomes its soul. This gives us a more objective and practical method of criticism. We cannot measure the amount of sentiment by means of any other theory; all the doctrines call this to be theory; all the doctrines call this to be purely subjective, and a matter which only a 'Sahṛdaya' can decide. But the Aucitya theory indulges in no such vague notions. It gives a practical standard of judging poetry. We can measure the extent to which 'flavour' is present in a particular verse by assessing the propriety in each part of it. Thus, we can know the extent to which 'flavour' has been developed. The 'Aucitya' theory goes a step further. It lays its finger, as it were, on factors which enhance or lessen the charm of the composition. It is an acid test to see what parts or aspects of the composition are improper, and then we can call them factors lessening the charm of composition. If we adopt the Rasa theory as the basis of criticism, we shall not be able to say anything definitely. In that case one can have no standard of judging what the cause of abatement in the relish of poetry is. Again, we shall not be in a position to know whether the 'flavour' has been developed to the pitch in a composition or not".

(Kṣemendra studies, PP. 38-39).

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According to Kṣemendra, Aucitya is the Jīvita of Rasa. If Rasa is the essence of Kāvya, Aucitya is the quintessence of Rasa. That is why he says ;

औचित्यस्य चमत्कार कारिणः चारुचर्वणे।
रसजीवितभूतस्य विचारं कुरुतेऽधुना।।

He affirms this by saying that Alaṃkāra, Guṇa, etc., are meaningless if Aucitya is absent.

काव्यस्यालम् अलङ्कारैः किं मिथ्यागुणितैर्गुणैः।
यस्य जीवितमौचित्यं विचिन्त्यापि न दृश्यते।.
अलङ्कारास्त्वलङ्कारा गुणा एव गुणाः सदा।
औचित्यं रससिद्धस्य स्थिरं काव्यस्य जीवितम्।।

(Enough of Alaṃkāras in Kāvya. What is the use of Guṇas which are uselessly multiplied ? What purpose is served by them if its very life 'propriety' is not seen even if we search for it with effort ?)

(Alaṃkāras are merely figures of speech. Guṇas are merely qualities. Propriety is the abiding life of Kāvya which derives its identity by Rasa.)

According to Kṣemendra, Alaṃkāras become real ornaments of poetry only due to Aucitya. Similarly Guṇas become excellences by Aucitya only.

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उचितस्थानविन्यासादलङ्कृतिरलङ्कृतिः।
औचित्यादच्युता नित्यं भवन्त्येव गुणा गुणाः।।

अलङ्कृतिरुचितस्थानविन्यासाद् अलङ्कर्तुं क्षमा भवति । अन्यथा तु अलङ्कृतिव्यपदेशम् एव न लभते । तद्वदौचित्यादपरिच्युता गुणा गुणताम् आसादयन्ति। अन्यथा पुनरगुणा एव।

He defines Aucitya in a simple way.

उचितं प्राहुराचार्याः सदृशं किल यस्य यत्।
उचितस्य च यो भावस्तदौचित्यं प्रचक्षते ।।

An item which is suited to another is called 'proper'. The state of being proper is propriety.

Kṣemendra mentions and defines twenty-seven types of Aucitya.

पदे वाक्ये प्रबन्धार्थे गुणेलङ्करणे रसे।
क्रियायां कारके लिङ्गे वचने च विशेषणे।।
उपसर्गे निपाते च काले देशे कुले व्रते ।
तत्त्वे सत्त्वेप्यभिप्राये स्वभावे सारसंग्रहे।।
प्रतिभायाम्, अवस्थायां विचारे नाम्न्यथाशिषि।
काव्यस्याङ्गेषु च प्राहुरौचित्यं व्यापि जीवितम्।।

Propriety should be present in :

1. word
2. sentence

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3. meaning of the composition
4. quality or excellence
5. figure of speech
6. rasa
7. verb
8. Kāraka
9. gender
10. number
11. adjective
12. prefix
13. particle
14. tense
15. context or place
16. family or dynasty
17. vrata (vow)
18. reality or essence
19. force or power
20. thought or opinion
21. summarising
22. intuition
23. state or condition
24. discussion or deliberation
25. name or nomenclature
26. benediction
27. limbs of poetry

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The author gives examples and counter examples for each type of Aucitya. Here Kṣemendra presents practical literary criticism. Dr. S. K. De says in this regard :

'Kṣemendra's work in this respect posseses a unique value, and the part of his treatment which discusses the illustrative verses is extremely interesting as an evidence of "Appreciation" which is comparatively rare in Sanskrit".

(History of Sanskrit Poetics)

The illustrations are taken from famous poets like Kālidāsa both as examples and as counter-examples.

Some illustrations have been chosen from Kṣemendra's own works.

Aucitya with reference to Rasa has been dealt with in detail by Kṣemendra. He also deals with combination of Rasas. He says that if different Rasas are mixed properly, they enhance the relish. If the combination transgresses propriety, nobody likes it.

यथा मधुरतिक्ताद्या रसाः कुशलयोजिताः।
विचित्रास्वादतां यान्ति शृङ्गाराद्यास्तथामिथः।।
तेषां परस्पराश्लेषात् कुर्यादौचित्यरक्षणम्।
अनौचित्येन संस्पृष्टः क़स्येष्टो रससङ्करः।।

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Thus we see that Kṣemendra's treatment of Aucitya is complete and exhaustive. Later writers talk about Aucitya, but they do not give it the place it deserves. Mammaṭa says in the Kāvyaprakāśa :

"वक्त्राद्यौचित्यवशाद् दोषोऽपि गुणः क्वचित् क्वचिन्नोभौ"

Due to the propriety of the speaker etc., a defect may become a merit, or it may become neutralised - according to Mammaṭa's dictum.

Hemacandra, author of the Kāvyānuśāsana, says that borrowing ideas or words from earlier poets should not break the rules of propriety.

"पदपादादीनां च काव्यान्तराद् यथौचित्यम् उपजीवनम्"

He also says that though the classification of the merits is rigid, it may be changed depending on the propreity of the speaker, or the subject matter or the genre of composition. The propriety that over rules all other proprieties is that of the speaker.

"यद्यपि गुणेषु नियता वर्णादयस्तथापि वक्तृवाच्य प्रबन्धौचित्याद् वर्णादीनाम् अन्यथात्वमपि। तत्र वाच्यप्रबोधनापेक्षया वक्त्रौचित्यादेव वर्णादयः।"

It is a pity that no scholar again took up the cause of

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Aucitya after Kṣemendra. Propriety is a doctrine which deserves more attention.

3.3.3 Poetics and Prosody

Prosody is older than poetics. **Chandas** was considered as a Vedānga. Piṅgala muni is supposed to be the first teacher or Sūtrakāra. Many treatise have been written to explain the subtle and intricate rules of prosody or metrics. Candaśśāstra was a compulsory subject for all those who aspired to become poets in Sanskrit.

But all Kāvya is not in verse. We have Gadyakāvya (prose works) like Kādambarī, Harṣacarita, DaŚakumāracarita, etc., There are also Campū works which are in a mixture of prose and verse. Dṛṣyakāvya contains both prose and poetry. So, it is possible to write Kāvya without bothering about prosody. However, the major part of literature in Sanskrit is in verse. Hence the prominence given to prosody.

There are mainly two types of metres in Sanskrit. They are **Varṇacandas** (those measured by syllables) and **Mātrācandas** (those measured by Mātrās or syllabic instants). In Varṇacchandas, the number of syllables in each quarter (pāda) of a verse may be varying between one and twenty-six. That is, the minimum in a pāda is one syllable

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and the maximum is twenty-six syllables. The four quarters may be similar to one another in the number of syllables, when the metre is called **Samavṛtta.** If the alternate pādas are similar, it is called **ardhasamavṛtta.** If all pādas ar dissimilar, it is called **Viṣamavṛtta.** The variety of possible metres is very big, taking into consideration that each syllable may be light (laghu) or heavy (guru) and that difference counts in the classification of metres.

However, only about a hundred metres are used by poets. Bharata's Nāṭyaśāstra defines sixty-eight metres of the Varṇacandas category and five types of Āryā (mātrācandas). Agnipurāṇa also has a section on prosody. Many other treatises also deal with prosody.

Kṣemendra's **Suvṛttatilaka** forms a landmark in the history of Sanskrit prosody. His work is not comprehensive. But Suvṛttatilaka is unique in that it gives the special rules to be followed by good poets in using the metres.

Dr. Suryakanta says :

"The second chapter of the Suvṛttatilaka discusses the excellences and blemishes of metres in general, and also with special reference to the metres defined in chapter-I. This is a unique task. No other extant work of Sanskrit prosody - not even any posterior to the Suvṛttatilaka- contains such information" (Kṣemendra studies, P. 82).

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Kṣemendra divides literature into four types : Kāvya, Śāstra, Kāvyaśāstra and Śāstrakāvya. Some metres are suited for a particular genre-or subject.

Metre	**Subject**
Anuṣṭup	Śāstra
Upajāti	description of beauty, seasons etc.
Rathoddhatā	description of uddīpanavibhāvas (excitants like moon rise)
Vaṃśastha	polity (Rājanīti)
Mālinī	End of a Sarga
Śikhariṇī	Viveka (discrimination)
Hariṇī	magnanimity
Pṛthvī	ridicule, angry speech
Mandākrāntā	Vipralambha (Love in separation)
Sragdharā	Tempests etc.
Dodhaka, Toṭaka, Narkuṭaka	free verses (Muktaka)

Kṣemendra also tells that great poets had their own favourite metres. According to him -

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Poet	Favourite metre
Kālidāsa	Mandākrāntā
Bhavabhūti	Śikhāriṇī
Rājaśekhara	Śārdūlavikrīḍita
Bhāravi	Vaṃśastha

and so on. Whether this contention is tenable is a moot point. Kālidāsa did not write Meghasandeśa only. He also wrote the Kumārasambhava and Raghuvaṃśa besides three dramas. He has competently used many metres. If Kālidāsa were asked to name his favourite metre, would he answer 'Mandākrāntā'?

However, Kṣemendra, no other author has attempted such hypothesis. Poets appear to be using all metres for all subjects. In a single work dealing with a single subject, poets have used many metres to exhibit their mastery of prosody. Appayya Dīkṣita has used more than a hundred metres in a work on Advaita Vedānta. A Scholar named Bhāskararāya (18th century A.D) has used 108 metres in a single stotra (śivanāmakalpalatālavāla). How do you explain this ?

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Unit - 4

WESTERN POETICS

Structure :

4.1 Introduction

4.2 Aristotle

4.3 Horace

4.4 Dante

4.5 Longinus

4.6 Ben Jonson

4.7 Alexander Pope

4.8 Burke

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UNIT - 05

Western Poetics

4.1 Introduction

Dear Students,

You have studied the doctrines of Rasa, Vakrokti and Aucitya. Last year, you had studied the earlier concepts of Alaṅkāra, Guṇa and Rīti. Sanskrit poetics includes all these principles of literary criticism. However, you should not think that literary theories and criticism flourished in Sanskrit only. India was not the only land where people thought of the nature and purpose of literature. In other lands and cultures also literature and criticism flourished. It is necessary to have at least some knowledge of the thoughts which prevailed in other countries. In the ancient world, it was Greece which nurtured and nourished literature and literary criticism. There were great dramatists in that country as early as the fifth century B.C. It is believed that Aeschylus' first tragedy was put on the stage in the year 500 B.C. It is possible that there were other older dramas which have not come down to our age. The earliest extant Greek tragedy is the **Supplices** of Aeschylus. Before drama, there was the Greek epic. Homer had written oddesey and Iliad. So it was natural that theories were formulated regarding drama and literature.

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There were great thinkers in ancient Greece. Socratese, Plato and Aristotle have left immortal foot prints in the history of mankind. Aristotle's **Poetics** is a great work and all important problems regarding the art of drama and literature have been taken into account there. Plato and Aristotle have a lot to say on **imitation.** It is necessary to learn it so that you can compare their theories with Bharata's **Anukaraṇa** and **Bhāvānukīrtana.** Then there was Longinus who presented the concept of the sublime. In the modern period, also several philosophers and scholars of the west have presented many theories. Realism, Romanticism, Idealism, Classicism, etc., were popolar in the west at different periods of time. Ben Jonson, Dryden, Pope, Coleridge, Burke, I.A. Richards and many others have contributed to the richness of western literary theory and criticism. Some of you might have studied the works of these great minds. In the present unit, an attempt is made to give the bare outlines of western literary criticism, so that you develop a taste for comparative study of the Indian and Western theories of poetry and art.

4.4.2 Aristotle

Aristotle was a student of Plato and teacher of Alexander the Great. Plato was an idealist. For him, ideas were true and the things were only imperfect representations or manifestations of ideas. He did not like poetry. He actually

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condemned poetry. His view was that a thing which was unnecessary or unworthy as a representative of ideas ought not to exist. Poetry was a thing of this sort. Plato therefore proposed that it should be abolished in an ideal republic.

For Aristotle, ideas were only important as the interpretation of things. It never occurs to him to ask whether poetry ought or ought not to exist. It is a fact of life that poetry exists. So, the question is what is its nature and purpose. Aristotle then wrote a work called "Concerning the Art of Poetry" which is popularly called Poetics". The conclusion he comes to is the exact opposite of Plato's opinion; it is, that the function of poetry can be supremely beneficient.

Aristotle calls poetry a mode of imitation. But, imitation has a wider meaning to Aristotle than it has to Plato. It is not merely production of thing, so like that which we perceive in nature, as to create illusion. It is production of things better or worse than they are to be found in the external world. It is not confined to concrete things in the world. Voice, passion, feeling etc., are also subjects of imitation.

Aristotle, like Śrīśaṅkuka, admits :

a. that aesthetic experience is a recognitive one in so far as the spectator recognises the natural or the historical in artistic representation and

b. that there is a kind of inference and therefore, some exercise of the intelligence is involved in such recognition.

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Imitation is not mimicry. Every verse is not poetry. The medium of poetic art is language. The object of poetic imitation is "people in action". Poetry may represent human beings as they are, as better than in real life, or as worse. Aristotle ignores the first variety. When human beings are represented as better than what they are in real life, we have tragedy. If they are presented as worse, there is comedy.

Poems may be narrative or dramatic. Narrative poem is epic. The dramatic may be either tragic (serious) or comic. Epic is much longer than a drama, because the latter must be completed in a single performance. According to Aristotle, drama tends to confine its action to twenty-four hours, whereas epic action need have no limitation in respect of time. He says that the rule as regards time is not absolute.

Aristotle is mainly concerned with 'tragedy', which he thinks to be the best type of literature. (काव्येषु नाटकं रम्यम्?) His definition of tragedy is as follows :

"Tragedy is the imitation of an action that is serious, complete in itself, and possessing a certain magnitude; in language that gives delight appropriate to each portion of the work ; in the form of drama, not of narrative ; through pity and fear accomplishing its Katharsis of such emotions:.

The Greek word 'Katharsis' may mean either purgation

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or purification. Aristotle further says that the plot is the heart of tragedy.

Tragedy must arouse the emotions of pity and fear. The main purpose of tragedy is the katharsis of emotions. Katharsis is a metaphor. It may allude to rites of religion, in which case it means "purification" or it may allude to the science of medicine, in which case it means "purgation". Probably the second meaning was intended by Aristotle, because purification of fear seems impossible. It is desirable that the pent up emotions of fear and pity should be discharged. Aristotle says that by the administration of like emotion, the excessive emotion is purged away, and that process is accompanied by feelings of pleasure.

"Aristotle regarded the function of tragedy as something medical : the pity and fear of tragedy were the doses by which the tragic poet homeopathically purged his audience in to emotional health". (Abercrombie, P. 109).

(Aristotle's theory may not be suitable in the Indian context. Sanskrit theorists rule out tragedies. The doctrine of Katharsis is also not acceptable. If the emotions aroused are purged in drama, what about the dramas in which love is the main Rasa? शृङ्गारवीरयोरेकः प्रधानं यत्र वर्ण्यते is the definition of Nāṭaka).

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4.4.3 Horace

In Europe, Horace was more popular than Aristotle for many centuries. He has not written any treatise, but has written a poem entitled **Ars Poetica**. It is a poem on literary criticism. He transformed Aristotle's doctrine into critical rules, philosophically enlightened good taste without troubling his readers to philosophise about it. He made aesthetic theory appeal to good taste. He was a conservative and said the ancient poets should be studied day and night. He insisted that if literature is to exist, it must be on the Greek model.

The **Ars Poetica** is a body of precepts addressed to those who wish to compose poetry. (He may be compared with Rājaśekhara and Kṣemendra). He has valuable advice to give about diction. According to him, language is like a tree ; and its words are like the leaves. As the years go on, the old leaves fall, and new leaves take their place. But the tree remains the same. Since the experience of man changes, poetry should also change, because poetry is the expression of experience. So, a poet should not hesitate new vocabulary.

4.4.4 Dante

Dante was an Italian poet. In those days, Latin was the universal language of higher learning in all Europe. Dante's main contribution was his defence of a national vernacular in literature against the specious claims of Latin.

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For Dante, the action or story, which inspires a poem, means more to the poet than its merely human events. A poem should suggest the allegorical significance of "action". The allegorical or symbolic nature of human events as the inspiration of poetry is more evident in lyrical poetry. The emotional moment should be completely captured and presented in language so that a reader can re-experience that moment. Thus, for the higher criticism of certain noble kinds of literature, Dante's doctrine of the allegorical nature of poetry is very helpful.

4.4.5 Longinus

Longinus was an ancient Greek author. A treatise usually called "Longinus on the Sublime" is very famous and sometimes rivals Aristotle's "Poetics" in importance. It was not written by Longinus, but by an anonymous author in the first century A.D. It gained importance only in the sixteenth century when it was printed in 1554.

This work mainly concerns with "Style". (can we compare Vāmana's theory of Rīti with this ?). "Longinus on the sublime is the fountain-head of stylistic criticism. The author, apparently, knew Greek, Roman and Hebrew and so probably he was the world's first comparative critic of literature.

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Style is not merely the outer layer of decoration for Longinus. It is the revelation of the very spirit of the work and of the personality of its author. The style should be sublime or elevated. The sources of elevation are : grandeur of conception, vehement passion and the ability to employ certain definable modes of linguistic expressions. "Style is the man" (रीतिरात्मा काव्यस्य). The sources of elevation should yield rules of such genuine authority that the breaking of them could be counted positive blemishes. The blemishes should not be condoned. (स्याद् वपुः सुन्दरमपि श्चित्रेणैकेन दुर्भगम् ।).

According to Longinus, faults are faults even when they are committed by great poets. But genius, which ignores rules and commits faults, is more likely to do good-opines Longinus.

(Here, one may remember the words of Ānandavardhana :

अव्युत्पत्तिकृतो दोषः शक्त्या संव्रियते कवेः).

Regarding the equipment of a poet, Longinus says : Poetic power is undoubtedly the gift of nature like good fortune. But, in order to use the gift of nature to the best advantage, it is advisable that a poet allows art to show him how best to use his genius.

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(Compare : तस्य च कारणं कविगता केवला प्रतिभा - Jagannātha Paṇḍitarāja).

4.4.6 Ben Jonson

Should poetry be the spontaneous out pouring of emotion ? or should it be a production of controlled conscious effort of a genius ?

Ben Jonson upheld the ideal of poetry as creative power controlled by Conscious, deliberate and learned art. The rules set by ancient thinkers are valid only as they serve a genuinely rational artistic purpose. They should not become fetters. For instance, the rule of the unity of time, unity of action and unity of place may be (and it was) broken if the plot requires it to be broken. Some has held the veiw that a tragedy should always have five acts. This rule has no relevance at all. Ben Johnson had many followers and so the phrase "School of Ben" came into vogue.

4.4.7 Alexander Pope

Pope is known for his wit. He wrote "An Essay on Criticism" which is as full as anything he ever did of his wit and his exquisite skill with words. He combines three authoritative ideas : Nature, Autiquity and Reason. He believed that the ancients were one with Nature and so one should study them.

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According to Pope, the lesson of antiquity is that poetry must obey the rules which Reason prescribes. He strongly believes that "Nature herself is Reason". If Nature seems irrational, it is our own understanding that is at fault. Pope believed that the ancients somehow possessed the secret of Nature. Hence, the importance of rules set by the ancients.

Pope edited Shakespeare's works. In those works, the rules of Ancients are often broken. Pope says there are "glorious offenders" against the rules. The rules are such that an offence against them might be an excellence for which the rules had not provided.

In the eithteenth century, it was believed that a certain kind of diction was poetical and so it was suited for all poetry. There were sporadic revolts against this belief. Wordsworth exploded this belief in his preface to **Lyrical Ballads**. He denied that there could be any such thing as poetical diction. He emphatically said that the proper language for poetry is the language of the people which becomes poetical by the way it is used. After Wordsworth, the tradition of criticism approves the use of any language in literature which serves the poet's purpose.

4.4.8 Burke

In 1756, Burke wrote **A Philosophical Enquiring into**

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the origin of our ideas of the Sublime and Beautiful. The doctrine of the Sublime decisively enters the critical tradition with this. Until this time, it was thought that the purpose of poetry was to be beautiful. But what is beauty ? It is a combination of delicacy, smoothness, grace and shapliness. Is it enough if some thing is beautiful ? Is not passion (or sentiment or emotion) more important than beauty ? asks Burke.

Burke appears to belong to the Rasa school. Let us suppose there is a poem written according to the rules of prosody using smooth and delicate expressions. Still if it is devoid of emotions, (i.e., if it is nīrasa), can it be called Kāvya?

Burke argues as follows : The free exercise of any emotion is in itself pleasant. The greater the emotion, the greater the pleasure. Even emotions associated with painful or terrible things are, as emotions, pleasant provided they are disinterested. In poetry that is precisely what they are : the painful and terrible things in poetry do not happen to us : we contemplate on them, and are only affected by the emotions which accompany them.

(These points have been discussed by Sanskrit Alaṅkārikas also. Abhinavagupta is of the opinion that all Rasas are blissful).

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Burke defines the Sublime as : That which astonishes and overwhelms us with its emotional effect is the Sublime. He thinks that the Sublime, which is the true greatness of poetry is in general associated with obscurity in the idea represented, so much so that "a clear idea is another name for a little idea".

"Kant, in the critique of judgement, agrees with Burke that the Sublime and the Beautiful are distinct categories in the aesthetic judgement : but seems to think that the pleasure in the Sublime consists in the mind's recovery from the imminent overwhelming force of natural grandeur : by collecting all its strength to resist the overpowering effect of Sublime landscape, the mind is invigorated by its sense of asserting its moral superiority over Nature".

(Abercrombie, P. 149).

"For Croche beauty is nothing but the expression of intuition and intuition is the individualising activity which participates in the mobility of life. Expression and intuition cannot be separated, for the sign of intuition is expression".

(Dr. K. Krishnamoorthy, Dhvanyāloka and its critics, P.330).

(Has this a relation with Vāmana's definition of Alaṅkāra? "सैन्दर्यमलङ्कारः")

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When we study the great works of Western aesthetics and remember the words of Sanskrit Alaṅkārikas, the proverb "Great minds think alike" appears to be true.

Ānandavardhana says :

"संवादास्तु भवन्त्येव बाहुल्येन सुमेधसाम्" Any thoery or doctrine seems to have been reflected in one or the other work of the west. For instance, let us take sthāyibhāvas. Bharata said there are eight (or nine) sthāyibhāvas. Rati, hāsa, śoka, krodha, utsāha, bhaya, jugupsā and vismaya (plus śama). These, when properly evoked by the combination of Vibhāva, Anubhāva, Vyabhicāribhāva and Sāttvikabhāva become Rasas.

Mc Dougall, a Western Psychologist, also speaks of nine primary emotions, viz., fear, anger, positive self-feeling, negative self feeling, laughter, disgust, tender emotion, wonder and lust. Śama (tranquility) does not find a place here, but the correspondence of thought is remarkable. He also gives some derived or secondary emotions which correspond to Bharata's Vyabhicāribhāvas.

Bharata said न हि रसाद् ऋते कश्चिद् अर्थः प्रवर्तते meaning that nothing come into being in drama or poetry with out Rasa. Now let us see some statements of great western scholars in this regard.

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"What is poetry but the thought and words in which emotion spontaneously embodies itself?" - **J.S. Mill**

"Poetry is the spontaneous overflow of powerful feelings : it takes its origin from emotion recollected in tranquillity" - **Wordsworth**

"No literary expression, can, properly speaking, be called poetry that is not in a certain deep sense emotional" - **Dunton**

"That it should be an attempt to communicate a genuine emotion is the first condition of poetry". - **Lomborn**

"Art is the conscious and purposeful human action directed to an end, that end being emotion for the sake of emotion". - **C. P. Green**

Ānandavardhana and his followers have accepted three functions of words in Kāvya, namely, Abhidhā (suggestion). It is through Vyañjanā are (denotation), Lakṣaṇā (indication) and Vyañjanā that the rasas are realised. The words which have the power of Vyañjanā are called Vyañjakas. We can see this idea reflected in some western thinkers also.

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"Language has two uses, the evocative and the indicative; it evokes feeling or emotion and indicates objects.

- (W.M. Urban, Language and Reality)

"There are two totally distinct uses of language ..... A statement may be used for the sake of the reference, true or false, which it causes. This is the scientific use of language. But it may also be used for the sake of the effects in emotion and attitude produced by the reference it occassions. This is the emotive use of language.

- (I.A. Richards, Principles of Literary criticism)

One main thing we observe in the west is the clear distinction between the theory of literature and literary criticism. What does the word "literature" mean ? What are the properties common to all literature ? What is the function or purpose of literature ? An enquiry into such questions is called "Theory of Literature". It may incidentally touch on the merits of particular pieces of literature.

An enquiry into the merit or demerit of a particular piece (or work) of literature is the topic of literary criticism. The question here is not literature in general. It is a particular concrete work of which the qualities or blemishes are discussed in literary criticism. The general principles or doctrines may be incidentally quoted here, but the focus is on the work taken up for critical study.

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In the Indian context, we have numerous works on the theory of literature, but works of literary criticism proper are few. Ānandavardhana and Kuntaka show a bit of literary criticism in the parts of their treatises. Some good commentaries may be taken as pieces of literary criticism.

Dear Students, you may take up some particular works for literary criticism and enrich Indian literature. For that study some good works of this genre.

Books recommended for study :

1. ***Principles of Literary Criticism***
   by Lascelles Abercrombie
2. ***Principles of Literary Criticism***
   by I.A. Richards
3. ***History of Criticism***
   by Saintsbury
4. ***Poetics***
   by Aristotle
5. ***Longinus on the Sublime***
6. ***Language and Reality***
   by W.M.Urban

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